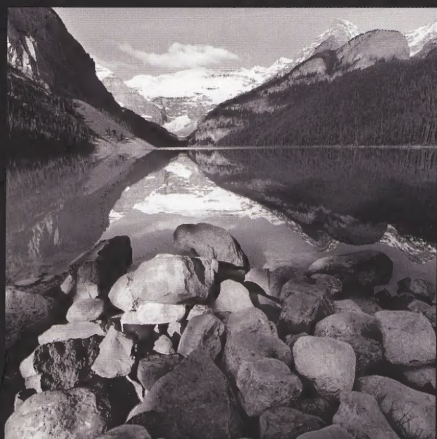




Cleveland Art



Friedlander

March 2009

The Cleveland Museum of Art Members Magazine

Two free exhibitions show the range of artistic expression

Dear Members,

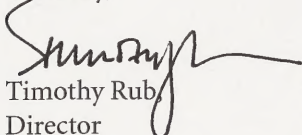
Wrap up February with a double opening party for two great exhibitions (see the shaded bar to the right). Both exhibitions run through May 31, and both are free, so return often to take the full measure of these two remarkable presentations.

Even if you don't know the photographer Lee Friedlander by name, chances are you have admired his work. His sharply observed—and often very beautiful—images of America and American life have been a prominent feature of our artistic landscape for nearly five decades. With the opening here on March 1 of the great retrospective of Friedlander's work organized by the Museum of Modern Art, you will have the rare opportunity to see all this artist has accomplished. Throughout his career, Friedlander has explored what he calls “the American social landscape”—that is to say, the very things that define our lives and are, at once, both completely familiar and curiously strange. This central theme in his work has been supplemented from time to time by more traditional subjects, including portraits, self-portraits, landscapes, still lifes, nudes, and studies of people at work. In each of these genres, Friedlander's intelligence and distinctive vision are clear. You will not want to miss this survey of the remarkable achievements of one of this country's greatest photographers. Running concurrently at the Akron Art Museum will be a related exhibition: *Lee Friedlander's Factory Valleys*. I highly recommend a visit, especially if you have yet to see the wonderful new addition to the museum that was completed in 2007.

Opening simultaneously in the Kelvin and Eleanor Smith Foundation Exhibition Hall is *Art and Power in the Central African Savanna*, featuring 60 superb sculptures whose original purpose was to mediate between the human and spirit worlds. For centuries, the Luluwa, Chokwe, Songye, and Luba peoples of the Central African savanna (an area that comprises the southern part of the Democratic Republic of Congo and northern Angola) have produced objects of great artistic beauty and spiritual power. From small, abstract containers to large and elaborate figures carved and decorated with great refinement, this exhibition presents a compelling array of these beautiful and fascinating works of art, many of which have never before been exhibited in the United States.

Whether to see these exhibitions, stroll the galleries, or enjoy a film or educational program, I hope to see you here this month.

Sincerely,


Timothy Rub,
Director

Members reception for two exhibitions

Friedlander and Art and Power in the Central African Savanna

Saturday, February 28, 5:30 to 8:00
RSVP by February 20. \$35 member adults; \$55 nonmember adult guests. Fellow and higher members attend free, but a ticket is required. Call, visit the box office, or buy online. Limited parking is available in the museum garage.

Members Preview Days

Friday, February 27, 2:00–9:00
Saturday, February 28, 10:00–5:00

Erik Friedlander performance

Wednesday, March 4, 7:00 *Taking Trips to America* is an evening of solo cello music performed by photographer Lee Friedlander's son, Erik, along with a slideshow from Friedlander family vacations. \$10

Print tickets at home

The new web site ticketing system allows visitors to purchase tickets online and print them at home.
www.clevelandart.org/tickets

Calling all e-mails

Get on our list by e-mailing membership@clevelandart.org. The museum does not sell or trade your e-mail address to other organizations.

Annual Report

The Annual Report for fiscal year 2007–08 is available on the museum web site under About the Museum.

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Festival of Friedlander

Photographer Lee Friedlander uses wit and a discerning eye to capture the vitality of life

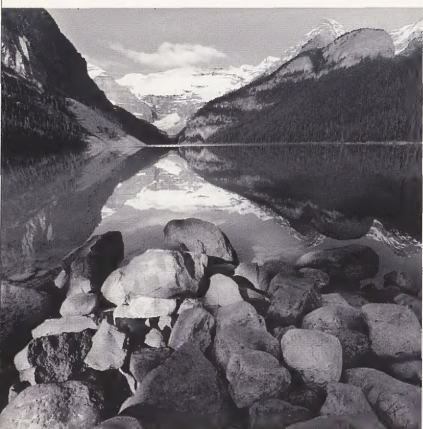
At a time when the prevailing style was for the photographer's presence to be invisible, Friedlander began to insert himself, often with irony and playfulness, into the composition via cast shadows or reflections (New York City, 1966; gelatin silver print, 14.6 x 22 cm; MoMA, Carl Jacobs Fund, 669.2000). Describing this phenomenon in the exhibition catalogue, Peter Galassi writes: "His shadow became the protagonist of minidramas of the street; or sometimes it was just the dopey bystander, or the nosy jerk who can't resist poking his head into things."



Friedlander, the retrospective exhibition that opens on March 1, is the most comprehensive survey to date of one of the finest and most prolific practitioners in the history of photography. Lee Friedlander's remarkable five-decade career, which continues unabated, is marked by talent and intelligence, curiosity and energy, technical expertise and formal inventiveness, all marshaled in support of an unflagging passion for the creative potential of the photographic medium. With contagious humor and animation, he eagerly scans the ordinary with an inquisitive eye to record distinctly American scenes and images. Obsessively documented, the commonplace becomes memorable, the nonchalant picture characterized by formal cohesion and ironic ambiguity. Presenting more than 350 prints that span the 1950s to the 2000s, this retrospective organizes Friedlander's complex oeuvre into more than 50 discrete groups of images, each defined narrowly by date, theme, and style, and all revealing the subtle variations linked to his keen powers of observation and transformation.

The show is complemented by 22 examples of his trade and special-edition publications, on loan from the collection of Mark Schwartz and Bettina Katz, that are displayed throughout the galleries in cases. From the beginning of Friedlander's publishing endeavors in 1970 (thus far he has created nearly 30 monographs), he has collaborated with designers, binders, printers, and publishers

This exhibition is organized by The Museum of Modern Art, New York. Made possible by Fred and Laura Ruth Bidwell, Agnes Gund, Toby Devan Lewis, and Mark Schwartz and Bettina Katz.



Friedlander's switch to the Hasselblad Superwide, with its amazing capacity for depth of field, enabled him to create expansive, detailed vistas of the western landscape, stunning examples of light and perspective, fact and pictorial invention (*Lake Louise, Canada, 2000*; gelatin silver print, 47.6 x 47.2 cm; MoMA, Gift of the photographer, 368.2005).

to produce special editions of his trade books. Set apart by their beautiful bindings and frequently housed in elaborate cases, these books always include one or more gelatin silver prints or gravures.

Born in Aberdeen, Washington, in 1934, Friedlander fell in love with photography as a teenager. For three years he lived, worked, and briefly studied in Los Angeles at the Art Center School before moving in 1955 to the New York City area. For the next 15 years he worked as a freelance photographer for many of the picture magazines active at that time, allowing him to travel widely on diverse jobs. His passion for music, especially live jazz and blues, led him to photograph musicians for their album covers. The show begins with six wonderful examples of these early commercial assignments, color portraits of such notable musicians as John Coltrane, Aretha Franklin, and Miles Davis. Otherwise, all the photographs in the exhibition are black and white gelatin silver prints made with just two cameras: the iconic 35mm Leica rangefinder and the medium-format Hasselblad Superwide, which he switched to in the early 1990s.

During his early years in New York, Friedlander befriended a large circle of artists, including Walker Evans and Robert Frank, whose photographs inspired him to interpret his everyday environment in a witty yet straightforward manner. By the early 1960s his unique vision and style had started to emerge in off-balance street photographs that evoke the complexity of modern life, giving every element, no matter how disparate, equal status within the composition. He incorporated pictorial devices such as multiple reflections and overlying shadows, used obstructed vantage points, cropped off expected details, and included intrusive, often irritating, vertical elements.

Always working in series, throughout his career he has mined what he calls "the American social landscape," with its bounti-

Between roughly 1971 and 1975, Friedlander traveled through much of the United States recording the ubiquitous public monuments that exist in all manner of forms, settings, and environments. The journey produced some 3,000 negatives, winnowed down to more than 1,000 finished prints that represent almost as many sites. Many of the photographs, like this one of a statue honoring Father Francis Patrick Duffy, illustrate how the monument's original context has changed radically over time (*Father Duffy, Times Square, New York City, 1974*; gelatin silver print, 19.1 x 28.5 cm; MoMA, Purchase, 762.2000).





ful, layered view of city streets—shop fronts, ads, televisions, and cars. This central theme has been generously supplemented by an avalanche of negatives recording an inexhaustible range of beguiling subjects: portraits, self-portraits, social gatherings, urban and suburban buildings, monuments, landscapes, nudes, still lifes, studies of people at work, and more recently landscapes made in the American West. Since the early 1970s, Friedlander's mastery of craft, affection for tradition, and amazing curiosity have fueled his keen sense of observation, ever more insightful and sensuous. Peter Galassi, chief curator of photography at the Museum of Modern Art and the exhibition's curator, describes the photographer's distinctive style: "Full of wit and pleasure, Lee Friedlander's photography is also full of challenges. Fact and fiction, beauty and comedy—he has embraced all these at once, scrambling our notions of what a photograph can be."

Friedlander debuted in New York in the summer of 2005, traveled to Europe, then returned to America before making its closing appear-

ance at the Cleveland Museum of Art. The show is accompanied by a major publication containing more than 750 plates. The CMA's Education and Musical Arts departments will present a variety of related programming. ■■

This iconic image is part of Friedlander's landmark *Factory Valleys* series commissioned by the Akron Art Museum 30 years ago (Canton, Ohio, 1980; gelatin silver print, 28.5 x 19.1 cm; MoMA, Purchase, 951.2000). Coinciding with CMA's presentation of *Friedlander*, from February 28 to May 31 the Akron Art Museum will display 60 vintage photographs—all from its collection—from this landmark body of work that focuses on the industrial heartland of Ohio and Pennsylvania.

COINCIDING EXHIBITION

Lee Friedlander's *Factory Valleys*

February 28–May 31
Akron Art Museum
One South High
Akron, Ohio 44308
www.AkronArtMuseum.org
330-376-9185

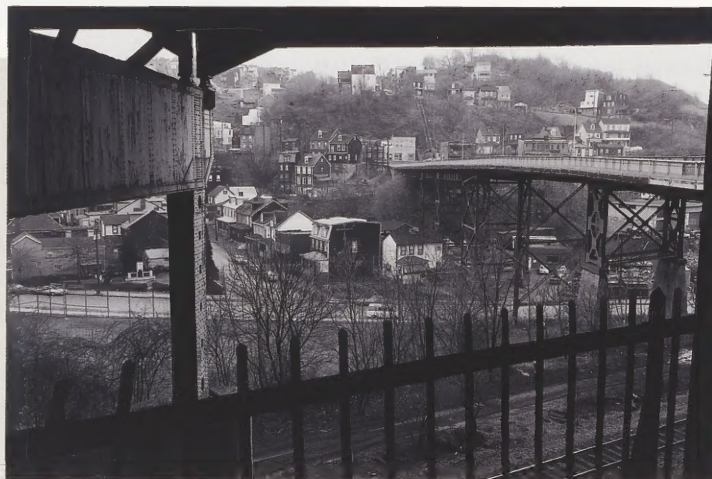
Lee Friedlander's *Factory Valleys* series, conceived 30 years ago, has come to be recognized as a milestone both in the artist's career and in the history of documentary photography. The Akron Art Museum, which commissioned the work, revisits the project by exhibiting around 60 vintage photographs, all from the museum's collection.

In 1979 Akron director John Coplans invited Friedlander to photograph America's industrial belt. Once a prime source of the nation's wealth, the industrial heartland was spiraling into an economic recession in the late 1970s. The artist decided to focus on Ohio and Pennsylvania. Steel mills

and tire plants were closing, but it was not yet evident that this was a massive permanent decline in American manufacturing. Not until 1982, the year that *Factory Valleys* was exhibited, did the terms "Rust Bowl" and "Rust Belt" first appear.

Friedlander photographed the components of an industrialized region: the countryside, towns, steel plants and factories, workers' houses, and the roads and railroads that transported both raw materials and manufactured goods. He captured workers' symbiotic relationships to their machines, ennobling their labor while stressing its mechanical repetitiveness. Although he photographed in all four seasons, the land does not appear hospitable, lush, or fertile. It seems fragile and ravaged, reflecting a new sensitivity to the environment that was awakening in the late 1970s.

Friedlander also used the Akron Art Museum commission as an opportunity to advance radical compositional solutions. The visual chaos



of his images of the factory towns echoes the emotional and social disruption he found there. *Factory Valleys* melds formal experimentation, documentation, and personal expression to produce a statement that sums up its time and its creator's experiences.

—Barbara Tannenbaum, Director of Curatorial Affairs, Akron Art Museum (hear her lecture April 18 in Akron; see page 10).

Lee Friedlander. *Pittsburgh*, 1979–80. Gelatin silver print, 11 x 14 in. Collection of the Akron Art Museum, Purchased with funds from the National Endowment for the Arts and Central Bank of Akron, 1981.11.4

This exhibition was organized by the Akron Art Museum and made possible by a generous gift from Mark Schwartz and Bettina Katz.

Finding Franzoni

A bit of serendipity leads to the acquisition of an
18th-century marble sculpture



Francesco Antonio Franzoni (Italian, 1734–1818). *Panther Attacking a Goat*, late 18th century. Marble, 24.2 x 30.5 cm. Dudley P. Allen Fund 2008.109

When a curator finds something interesting at an auction house, it's usually because a specialist gives us advance notice in the form of digital images or old-fashioned transparencies. Or, if no one at the auction house knows the curator's particular interests, we find out like everyone else—from the auction catalogue. But in the case of the Franzoni, there it was, serving as a paperweight on an employee's desk. I was visiting the offices, rather than the sales rooms, of Sotheby's Sculpture and Works of Art department to see something else entirely when I noticed a very beautiful and curious sculpture resting atop some papers while the specialist prepared its catalogue entry. And so a curator's interest was piqued.

If you think that this panther attacking a goat looks like an antiquity, the artist—Francesco Antonio Franzoni—would have been pleased. The sculptor emulated a restored antiquity, creating numerous fracture lines in the marble, most notably in the panther's tail and the goat's jaw, neck, and free leg. Made entirely by the hand of Franzoni, these lines do not mark actual breaks in the stone.

Initially trained in Carrara, where Michelangelo and Bernini got their marble, Franzoni moved to Rome and

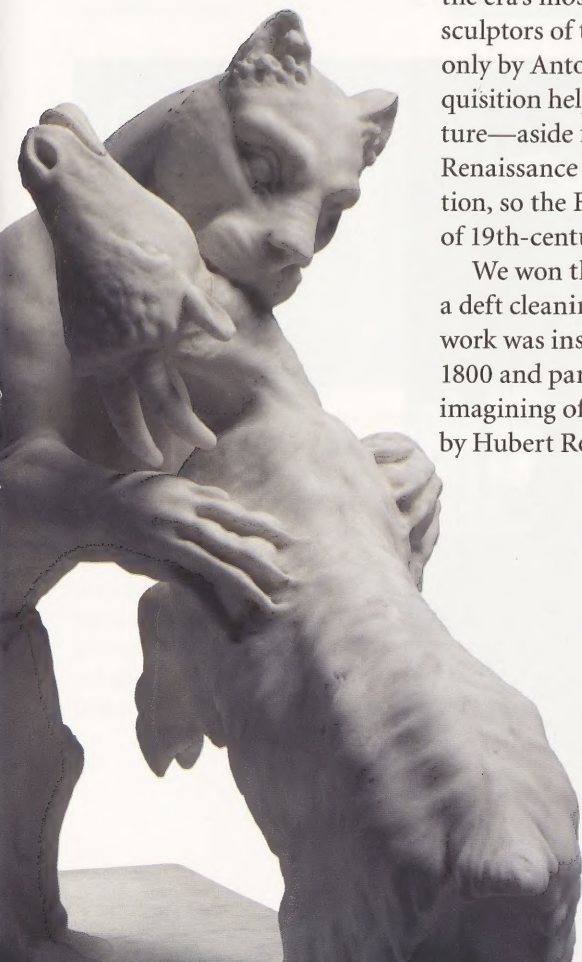


worked in the orbit of the great antiquarian and printmaker Giambattista Piranesi. Franzoni's practice mostly centered on restoring antiquities. Best known for his work at the Vatican Museums, particularly the Sala degli animali (more on that in a moment), the massive supports for the porphyry tombs of Constantine's daughter and mother, and especially the immense chariot in the Sala de la Biga, Franzoni often took fragments of antiquities and—following an 18th-century taste that preferred completed antiquities to fragments—combined them with restorations of his own design, departing significantly from whatever the original fragments might have depicted. Yet he also sculpted works entirely on his own, particularly in his extensive work on the Palazzo Braschi in Rome—the home of Pope Pius VI, the last pope of the 1700s, who launched the Vatican Museums into what you see today.

In fact, Cleveland's new sculpture has a lot to do with Franzoni's work at the Vatican for the pope. It derives clearly from one of the animal groups in the Sala degli animali, which was already probably a work concatenated from fragments by the artist himself. For the CMA sculpture, Franzoni considerably revised the "original" by refining the carving, creating a thinner, more elegant base, and increasing the size of the goat to present a more equal encounter between the animals and make the composition more symmetrical. Franzoni thus appealed to the classicizing, 18th-century taste for balanced, elegant, and graceful sculpture, while "improving" the errors in ancient sculpture (something that happened earlier in the century in response to the discovery of paintings from Herculaneum).

Unlike most American museums, the CMA antiquities collection contains no work with significant restorations by early modern sculptors, and no examples of independent work by the era's most significant sculptor/restorers. Moreover, Italian sculptors of the 18th and early 19th centuries are represented only by Antonio Canova and Lorenzo Bartolini, so this acquisition helps expand the story. And genre subjects in sculpture—aside from the terracottas by Clodion and a handful of Renaissance bronzes—are not well represented in the collection, so the Franzoni provides an important link to the works of 19th-century animal sculptors such as Antoine-Louis Barye.

We won the Franzoni sculpture at auction last July. After a deft cleaning by objects conservator Shelley Paine, the work was installed in Gallery 10, dedicated to art around 1800 and particularly to the theme of the recovery and reimagining of antiquity. It rests under two paintings of ruins by Hubert Robert. ■■■



Iron Age Cleveland

Rose Iron Works created new iron railings to match original museum equipment

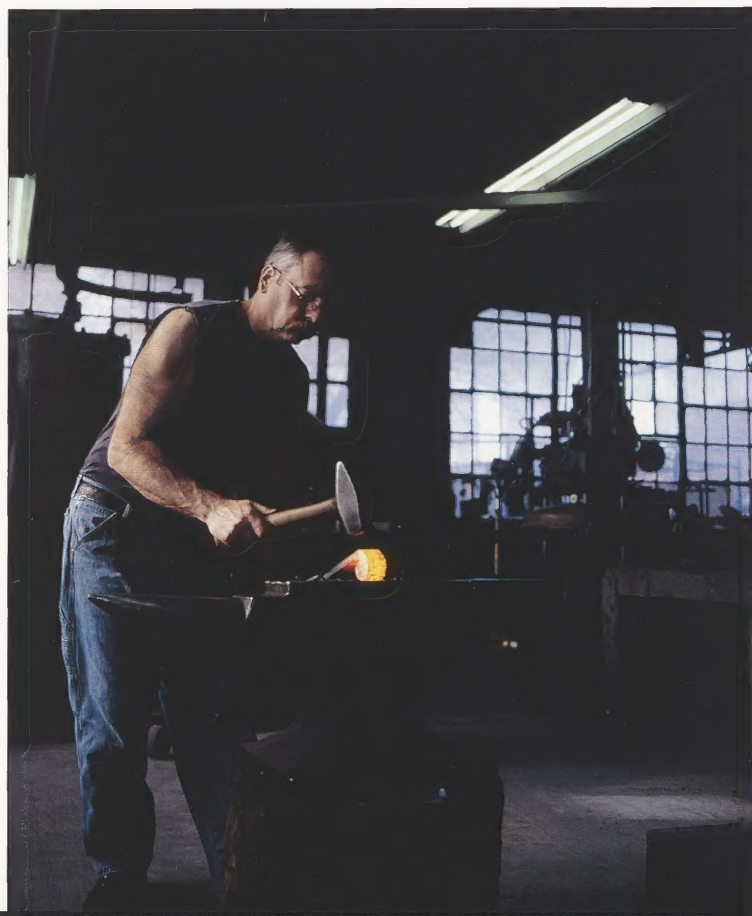


Melvin Rose

One of the interesting challenges involved in restoring the 1916 building was that the original architects, Hubbell & Benes, had worked in a Cleveland that was well populated with skilled craftspeople who had trained in the “old country” before immigrating to America, and the specifications for detail work on the building assumed the ready availability of such skills. Today, many of the individuals and firms who carried out the original work are long gone and the skills they employed are rare if they exist at all. One example of such a trade is fine-art ironwork. The firm that had fabricated the railings and grates for the original construction is no longer in the ironwork business. But Cleveland-area architects’ specification sheets from those times offer a helpful lead: for ironwork they often noted that the quality should be “Rose Iron Works or equal.” Rose Iron Works itself is still very much in business, on the same East 43rd Street site where it was when the museum was built—and Rose Iron Works was able to make new railings to match the original specifications.

Martin Rose (born Rosenblüh, literally “rose bloom”) was born in Hungary. “When my dad came to the United States from Budapest in 1903,” recalls his youngest son, Melvin, now 90, retired president of the firm and 2008 recipient of the Cleveland Arts

Lead blacksmith Jim Tyson works on a red-hot railing that will end up in the museum’s 1916 building.



Rose Iron Works made new railings in the old style for this stairway, recently named in honor of Hahn Loeser & Parks LLP for their support of the museum's renovation and expansion project.



In 1930 the Hungarian-born designer Paul Fehér (whom Martin Rose had convinced to join Rose Iron Works during the 1920s) created this *Art Deco Screen*, which has been on long-term loan to the museum for many years and will be on view again when the east wing galleries open this June (wrought iron and brass with silver and gold plating, The Rose Family Collection 352.1996).

Prize, "he'd already done a formal apprenticeship and journeyman's training to qualify for certification. He found a lot of ironwork being done in Cleveland, but it was heavy, not very refined. My dad saw an opportunity to produce more artistic work and started the firm in 1904, at one point employing 29 people, most of whom had trained in Europe." The business was always a combination of heavy industrial production and fine art work.

The company adapted to the times, weathering the Great Depression and supporting the war effort through the early 1940s, only to find after the war that tastes had changed and builders and architects were no longer calling for decorative ironwork. The industrial side of the business carried Rose Iron Works until, just as the last of the original skilled craftsmen Martin Rose had hired decades earlier were preparing to retire, a smoldering ember of interest in fine ironwork sparked back to life. Had that rekindling happened ten years later, the chance to pass on all that knowledge and expertise might have been gone forever, but Rose Iron Works took the opportunity to train a new generation. Future generations of museum visitors will feel the benefit of that old-world knowledge every time they grasp that iron railing to walk up those marble stairs. ■■■

Exhibition Talks

Friedlander Exhibition Tours

Meet at exhibition entrance.

Fridays, March 6–27, 1:30

Saturdays, March 7 & 21, 1:30

Sundays, March 15 & 29, 1:30

More in April and May.

Friedlander Talks

Saturday, March 21, 2:30

Friedlander at the CMA. Tom
Hinson, Curator of Photography

Sunday, April 5, 2:30 *Friedlander*.

Peter Galassi, photography curator from the Museum of Modern Art in New York offers his thoughts on Lee Friedlander.

Saturday, April 18, 2:30 at the

Akron Art Museum. *Lee Friedlander's Factory Valleys*. Barbara Tannenbaum, director of curatorial affairs at the Akron Art Museum, leads a gallery tour of the Lee Friedlander exhibition running concurrently in Akron.

Sunday, May 17, 2:30 *Lee*

Friedlander: Then and Now. Rod Slemmons, director of the Museum of Contemporary Photography at Columbia College in Chicago, contextualizes Friedlander in the world of contemporary photography.

Art and Power Exhibition Tours

Meet at exhibition entrance.

Saturdays, March 14 & 28, 1:30

Sundays, March 8 & 22, 1:30

Art and Power Talks

Sunday, March 8, 2:00 *Where the*

High-Five Came From: Kongo

Atlantic Art and Sport. Robert

Farris Thompson of Yale University draws connections between contemporary popular culture and Central African traditions.

Saturday, March 28, 2:30 *The*

Curious Life and Death of Power Objects in Central Africa. Based on 32 months of fieldwork among the Pende people in the Democratic Republic of the Congo in 1987–89, Columbia University professor Zoë S. Strother examines the life-cycle of power objects.

Wednesday, April 22, 6:30

From "Fetish" to Power Figure.

Constantine Petridis, curator of African art, explores the political and religious dimensions of power figures in Central Africa.

Wednesday, April 29, 6:30

Nkishi and Bwanga among Luba, Songye, and Luluwa Peoples.

Curator Constantine Petridis sheds light on the shared philosophies underlying the distinct arts of three related cultures in the Central African savanna.



Nail figure (nkisi nkondi). Kongo, Cabinda. Wood, metal, fiber, glass; h. 60 cm. Royal Museum for Central Africa, Tervuren (EO 1979.1.346). Photo: © Royal Museum for Central Africa, Roger Asselberghs (Brussels)

Lecture Series

Land and Sea: The Rise of British Landscape Painting, 1750–1850

3 Wednesdays, March 4, 18, and 25, 10:30–12:00

Anne Helmreich, CWRU, offers a lecture series tracing the development of landscape painting in England, featuring key works in the CMA collection, including discussion in the galleries. \$75, CMA members \$58; individual lectures \$25, CMA members \$18.

Photography: Lee Friedlander's "Generous Medium"

3 Wednesdays, April 15–29, 10:30–12:00

Photohistorian Michael Weil Jr. offers talks followed by discussion in the galleries. \$60, CMA members \$45; individual lectures \$20, CMA members \$15.

Watteau, Music and Theater

Sunday, April 19, 2:30

Georgia Cowart, CWRU professor, introduces the exhibition she is curating for the Metropolitan Museum of Art, setting Watteau's paintings against a backdrop of French cultural politics.

Art and Fiction Book Club

Madame de Pompadour, by Evelyn Lever

3 Wednesdays, March 4–18

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's Ingalls Library and the Education department. \$45, CMA members \$35.

Conference

Learning and Teaching from Objects

Saturday, March 14, 10:00–5:00

This interdisciplinary program, co-sponsored by the Baker-Nord Center for the Humanities at CWRU, explores the use of the museum as a learning and teaching laboratory. Experts in such fields as pedagogy, cognitive science, conservation, and museology present lectures and breakout discussion sessions at the CMA and other area museums. Certificates of attendance are available for teachers. Free and open to the public, but registration required. For details and registration, check the Baker-Nord web site, www.bakernord.org.

Art to Go

Let your class see and touch amazing works of art up to 4,000 years old. Contact Alicia Hudson Garr for more information at 216–707–2163, or call Alice Barfoot to schedule at 216–707–2459. Fee.

School Visits

Tours and studio sessions complementing the *Art and Power* exhibition are offered March 16 to May 22. Register through clevelandart.org by clicking on Educational Programs/Schools and Teachers/Book a School Visit. Questions: abarfoot@clevelandart.org.

Talks to Go

Building for the Future

Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$350 million renovation and expansion, and previews what is coming as the CMA increases its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216–707–2458.

Highlights Tours

Old Friends in New Spaces

Tuesday–Thursday at 1:30 plus 2:30 Saturdays and Sundays in the renovated 1916 building. Meet in the museum rotunda.

CWRU Lecture

The Julius Fund Lecture in Ancient Art: A Nation in Fragments—Iraq and Archaeology

Friday, March 27, 4:30, Recital Hall

Magnus T. Bernhardsson, Associate Professor of Middle Eastern History, Williams College

Art in Focus Talks

Wednesdays, March 4–April 29, 1:30. Talks on a single work of art or theme in the newly opened permanent galleries.

March 4 *Art and Power in the Central African Savanna*. Meet at the entrance to the exhibition.

March 11 *Friedlander*. Meet at the entrance to the exhibition.

March 18 *Herter Bros. Furniture*. Meet in the rotunda.

March 25 *Art and Power in the Central African Savanna*. Meet at the entrance to the exhibition.

Art Crew

A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Cathy Lewis-Wright at 216-707-2671 or clwright@clevelandart.org.

Educators Academy

The Connie Towson Ford Educators Academy welcomes all teachers. Special programming for teachers includes Art to Go, distance learning, gallery tours, hands-on studio expressions, and featured speakers. Connect museum experiences with Ohio Academic Content Standards. To register, e-mail: educatorsacademy@clevelandart.org or call 216-707-2656. Upcoming workshops: April 22 and August 26.

Community Sunday

Sunday Free for All

Sunday, April 5, 1:00–4:00

Join us for a day of free art activities and talks sure to delight young and old alike. Two drop-in workshops experiment with different photographic methods based upon the special exhibition *Friedlander*.

In *Shadowplay*, make your own print using the power of light and blueprint paper. In *Me, Myself, and I*, snap your own self-portrait using our digital imaging equipment.

Take a special family tour of the *Art and Power* exhibition at 2:00 and hear African stories in the galleries at 3:00. Many other surprises to come.

Adult Studio Classes

Drawing Figure Sculpture and Paintings in the Galleries

Wednesdays, March 25–May 27, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180.

Composition in Oil

Fridays, March 27–May 29, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180; supplies \$60 for first-time students, \$20 partial model fee.

Printmaking

Wednesdays, March 25–April 29, 6:00–8:30. Students explore various printmaking techniques. Kate Hoffmeyer, instructor. \$135, CMA members \$108; supplies \$15.

Introduction to Drawing

Tuesdays, March 24–April 28, 10:00–12:30. Learn to draw using a variety of media. Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Advanced Watercolor

Wednesdays, April 1–May 20, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor

Thursdays, April 2–May 21, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing

Wednesdays, April 1–May 20, 1:00–3:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing in the Evening

Wednesdays, April 1–May 20, 6:00–8:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Museum Art Classes

Your child can discover the wonders of the CMA collection and unearth individual creativity in the process! Taught by artists and art educators, each class visits the art galleries weekly, while learning techniques in drawing, painting, printmaking, and sculpture.

SPRING CLASSES

6 Saturdays, March 14–April 25 (no class April 11); morning and afternoon classes: 10:00–11:30 or 1:00–2:30

Art for Parent and Child (age 3) morning only, *Mini-Masters* (ages 4–5), *Art Stories* (ages 5–6), *Basics and Beyond* (ages 6–8), *Spring Fling* (ages 8–10), *Under Construction* (ages 10–12), *Claymation* (ages 10–17) morning only, and *Teen Drawing Workshop* (ages 13–17) afternoon only.

REGISTRATION AND FEES

In person, by phone, or online; become a CMA Family-level member and receive discounts. Standard six-week session \$72, CMA Family-level members \$60; Parent and Child class \$85, CMA members \$72.

SUMMER CLASSES

Museum art class summer sessions for children and teens. 5 Saturdays, June 27–August 1, or 10 weekdays, Tuesdays and Thursdays, June 30–July 30. Morning and afternoon classes: 10:00–11:30 or 1:00–2:30. Members registration begins April 1.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Families Learning Together

Make Your Own Camera (And Use It, Too)

2 Sundays, March 8 and 15, 2:00–4:00

Learn how to construct a simple pinhole camera from everyday household objects, take pictures, and develop your own prints in this creative family workshop. Ages 10 and up. Children must be accompanied by an adult. Limited enrollment; advance registration required. David Brichford, instructor. \$25 per parent and \$25 per child for the series. Materials included.

My Point of View: Digital Photography for Teens

2 Sundays, March 8 and 15, 2:00–4:30

Learn how to use composition, natural lighting, and basic camera techniques to express your own unique view of the world in photographs. In week two, discover how to manipulate your images even further using Adobe Photoshop editing software. Limit 10 students, ages 13–17. Students must have a digital camera with memory card for image storage. Adam LaPorta, instructor. \$50.

Parade Prep

The 20th annual Parade the Circle is Saturday, June 13. Free training workshops for leaders of school or community groups preparing parade entries begin March 10 at the parade studio, and continue through April. For 2009, the offerings have been revised and include training in new parade skills. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or neisenberg@clevelandart.org. Public workshops begin May 1. Parade season kicks off with the Circle of Masks Festival on Sunday, April 26.

VIVA! & Gala Around Town

Witness the World

"Superb!"—*The Plain Dealer*

Witness the extraordinary artistry of some of the finest vocalists from Lebanon, Tunisia, Algeria, and Palestine in *Aswat* ("Voices"), an exceptional concert tour co-organized by the Kennedy Center and University of Michigan and presented in only a few major concert series nationwide. Next join us for the soul-stirring and gritty French harmonies of Lo Còr de la Plana. Discover "the future of classical music" with Alarm Will Sound in their tour de force concert *1969*. Dutch cellist Pieter Wispelwey performs Beethoven's complete sonatas in his sold-out Cleveland debut. Also this month, a special concert by cellist Erik Friedlander, son of photographer Lee Friedlander.

Take advantage of our 50-20 discount program. The first 50 who call for tickets to any of our March VIVA! and Gala concerts receive a 20% discount off the single ticket price. Call the CMA box office at 1-888-CMA-0033.

For full series details, including directions and parking information, visit www.clevelandart.org/viva.

Aswat

Sunday, March 8, 7:30
PlayhouseSquare

Simon Shaheen leads a traditional 15-piece orchestra and a cast of leading singers in *Aswat* ("Voices"), a multimedia concert experience celebrating the golden age of Arab music and cinema. The music of Egypt's Um Kulthoum and Mohammad Abdel Wahhab, Syria's Asmahan Al-Atrash, and other greats are interpreted by some of the finest voices of the Arab world. \$41, CMA members \$39. Featuring Ibrahim Azzam, Khalil Abonula, Sonia M'barek, and Rima Khcheich.

Pieter Wispelwey

Wednesday, March 11, 7:30
CIM Mixon Hall SOLD OUT

Alarm Will Sound

Saturday, March 21, 7:30, Cleveland Museum of Natural History

"The future of classical music—or let's hope so."—*New York Times*

Alarm Will Sound's *1969* is a music-theater event that tells the stories of artists such as Steve Reich, Philip Glass, and Leonard Bernstein and their relation to the historical events of the time. With the contagious optimism of 1969 now a distant memory, this production offers a relevant evening of entertainment. \$34, CMA members \$32.



Erik Friedlander

Wednesday, March 4, 7:00
Recital Hall

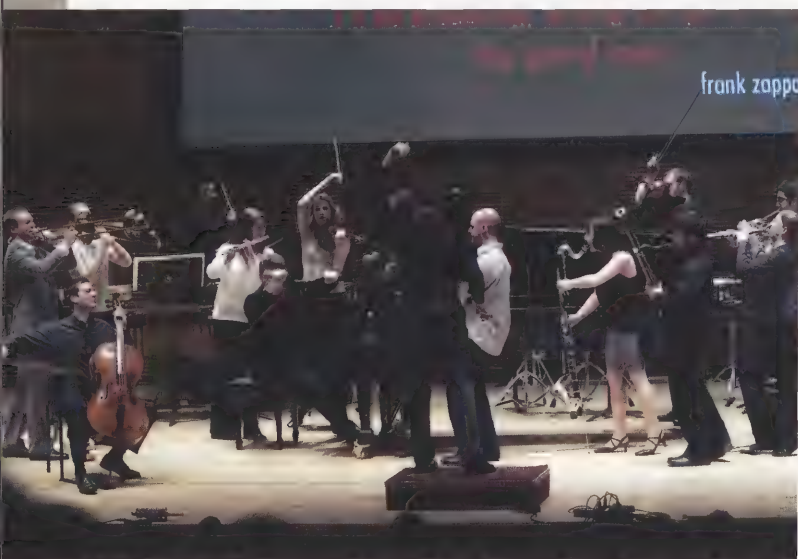
Taking Trips to America

An evening of solo cello and imagery from Friedlander family vacations

The inspiration comes from cellist Erik Friedlander's experiences as a child traveling across the U.S. with his family during the 1960s and '70s. Erik's father, photographer Lee Friedlander, would plan

these journeys around his work. As Erik remembers, "Our camper was a thin-shelled box sitting on top of a 1966 Chevrolet pickup truck. Cities, campgrounds, parades, out-houses, wild animals, and strange characters suffused in the haze of thousands of hours of highway travel. Writing these pieces put me back in that camper." \$10.

Presented in conjunction with the CMA exhibition *Friedlander*.



Alarm Will Sound

Lo Còr de la Plana

Sunday, March 29, 7:30
Cleveland Museum of Natural History

"Striking, robust and intricate."
—*New York Times*

The French ensemble matches six male a-cappella voices with the stomping, clapping beat of a variety of hand drums. Singing in the little-known ancient language "Occitan," the group transcends translation with wit and tenacity. Ripe with passion and Mediterranean roots, they present what *Le Monde* calls "dance songs that take you away into a smiling trance." \$34, CMA members \$32.



Lo Còr de la Plana

Friday Night First-Runs

Two music-related documentaries receive their first and only Cleveland theatrical showings in March. Both repeat on Sunday afternoon. Admission to each is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

Ballerina

Friday, March 6, 7:00
Sunday, March 8, 1:30

Directed by Bertrand Norman. Five Russian ballerinas from the Mariinski Theatre (formerly the Kirov) are



profiled in this new documentary that reveals the hours of sweat, pain, and hard work that underpin the dancers' beauty and grace on stage. Cleveland premiere. (France, 2007, color, subtitles, Beta SP, 77 min.)

Elegy of Life:

Rostropovich, Vishnevskaya

Friday, March 13, 7:00
Sunday, March 15, 1:30

Directed by Aleksandr Sokurov, with Mstislav Rostropovich, Galina Vishnevskaya, Krzysztof Penderecki, and Seiji Ozawa. The director of *Russian Ark* pays tribute to one of the most remarkable musical partnerships of the past century: cellist-conductor Mstislav Rostropovich (1927–2007) and his wife, opera singer Galina Vishnevskaya. The duo is captured when both were 79—at a celebrity-filled party celebrating their 50th wedding anniversary, and in long interview segments where they talk about their working methods, their run-ins with the Soviet government, and much more. Cleveland theatrical premiere. (Russia, 2006, color, subtitles, DVD, 101 min.)

Ballerina



Blithe Spirit



David Lean: Two Comedies

Two witty comedies by celebrated British filmmaker David Lean (1908–1991) will show in newly restored 35mm film prints from the British Film Institute. Admission to each is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

Blithe Spirit

Wednesday, March 4, 7:00
Wednesday, March 11, 7:00

Directed by David Lean, with Rex Harrison, Constance Cummings,

and Margaret Rutherford. In this Oscar-winning comedy-fantasy written by Noël Coward, a novelist finds his happy second marriage haunted by the mischievous ghost of his long-dead first wife. (Britain, 1945, color, 35mm, 95 min.)

Hobson's Choice

Wednesday, March 18, 7:00

Directed by David Lean, with Charles Laughton and John Mills. This delightful comedy tells of an obnoxious, demanding bootmaker in 1890s Lancashire who gets his comeuppance when his oldest daughter rebels against him. (Britain, 1954, b&w, 35mm, 107 min.)

CMA at the Film Festival

Once again the museum and the Cleveland Film Society partner for a special film at the Cleveland International Film Festival which runs March 19–29 at Tower City Cinemas in downtown Cleveland.

Youssou Ndiour: I Bring What I Love

Thursday, March 26, 4:50 p.m.
Friday, March 27, 9:35 p.m.

Directed by Elizabeth Chai Vasarhelyi, with Peter Gabriel. Grammy-winning Senegalese pop star Youssou Ndiour is the highest-

selling African artist of all time. In this new documentary, the singer is filmed over two years on three continents as he deals with the controversies surrounding his album *Egypt*, a deeply personal and religious work that advocated for a more tolerant brand of Islam—but which some of his countrymen found blasphemous. Cleveland premiere. (Senegal/France/Egypt/USA, color, subtitles, 35mm, 102 min.) Admission \$12, CMA and CFS members \$10. To purchase tickets, visit www.clevelandfilm.org/film or call 1-877-304-FILM.

What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store is in a temporary site next to the elevators in the north lobby.

Next big milestone

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) open in June.

Parking: Use the tunnel

Stay warm and dry! All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the striped Breuer building).

You can enter the museum from the garage without going outside. The renovation of Gartner Auditorium



necessitates creating a fenced staging area between the north entrance and the top level of the parking garage for about one year, but this should not significantly disrupt visitor access. Gartner is scheduled to reopen next winter.

South doors open March 31!

And here's a good sign: the south doors open for the season on March 31.

Travel Programs

Have you traveled with us lately?

Venture about with fellow art lovers and gain new insights and fresh perspectives on art and culture. More than just a road trip, traveling with the Cleveland Museum of Art combines unique art experiences with fun itineraries and camaraderie.

The Cleveland Museum of Art offers a variety of affordable travel programs for our members at every level. Our trips can take you away for just a few hours or a few days. No matter how long you are gone, you can be confident it will be an incredible experience.

For those who like daylong excursions, our next outing will be to Columbus on Friday, April 17 (available to all membership levels). We'll begin our day at the Wexner Center with a tour of the exhibition

COOP HIMMELB(L)AU: Beyond the Blue, followed by a tour of the Columbus Museum of Art exhibition *To Live Forever: Egyptian Treasures from the Brooklyn Museum*. We will wrap the day up with *Art in Bloom*, where the museum's permanent collection comes alive through floral interpretations by talented floral designers.

In the spring we head to Philadelphia for an overnight trip on May 15 and 16 for our members at the Fellow level and above (minimum \$225 annual gift). Our tour will include a private viewing of *Cezanne & Beyond* at the Philadelphia Museum of Art, a visit to the Barnes Foundation, a tour of Longwood Garden, and more. And in the fall, you'll have the opportunity to join other CMA members as you visit Frank Lloyd Wright's masterpieces, Fallingwater and Kentuck Knob, amid breathtaking autumn foliage.

Textile Lecture

More than Treatment: Conserving Textiles at CMA

Wednesday, March 4, 1:30
Recital Hall

Associate Conservator of Textiles Robin Hanson directs CMA's textile conservation program, overseeing the treatment and care of the museum's encyclopedic collection of 4,500 textiles. Discover the range of work involved in running CMA's newly redesigned textile lab and storage area.

Lecture free to TAA members and full-time students; \$5 at the door for general public. For further information contact sjones@oberlin.net or 440-774-3671.

We also offer many international travel opportunities for members of our Donor Circles program. Please contact us to learn more.

Traveling with the Cleveland Museum of Art is a wonderful and rewarding experience. Please contact the membership department to express interest or get more information. Trips sell out fast, so don't delay! All travel opportunities charge a fee in addition to minimum membership requirements, and are subject to change. Minimum participation is required.

Tickets go on sale March 10 for both trips. Columbus: \$75 for members, \$125 for nonmembers; space is limited to 45. Philadelphia: \$1,200 per person (airfare not included); space is limited to 23. Please RSVP to Meghan Olis at 216-707-2266 or call for further information and detailed itineraries.

Museum Hours

Tuesday, Thursday, Saturday,
Sunday 10:00–5:00
Wednesday, Friday
10:00–9:00
Closed Monday

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday until 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00

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\$ Admission fee R Reservation required T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
1 Exhibitions open <i>Art and Power in the Central African Savanna</i> and <i>Friedlander</i> Highlights Tours 1:30 and 2:30	2 Museum Closed	3 Highlights Tour 1:30	4 Lecture Series Begins 10:30–12:00 <i>British Landscape Painting</i> R\$ Book Club Begins 1:30 <i>Madame de Pompadour</i> R\$ Textile Lecture 1:30 <i>Conserving Textiles</i> Art in Focus 1:30 <i>Art and Power</i> Performance 7:00 Erik Friedlander \$ Film 7:00 <i>Blithe Spirit</i> \$	5 Highlights Tour 1:30 Library Program 2:00–3:00 <i>Collection in Focus</i> RT	6 Exhibition Tour 1:30 <i>Friedlander</i> Film 7:00 <i>Ballerina</i> \$	7 Exhibition Tour 1:30 <i>Friedlander</i>
8 Film 1:30 <i>Ballerina</i> \$ Exhibition Tour 1:30 <i>Art and Power</i> Guest Lecture 2:30 <i>Where the High-Five Came From</i> , Robert Farris Thompson Families Learning Together Begins 2:00–4:00 <i>Make Your Own Camera</i> R\$ Teen Workshop Begins 2:00–4:30 <i>Digital Photography</i> R\$ Around Town Performance 7:30 Playhouse Square. <i>Aswat: Golden Age of Arab Music</i> \$	9 Museum Closed  Aswat vocalist Rima Khcheich	10 Highlights Tour 1:30	11 Art in Focus Tour 1:30 <i>Friedlander</i> Film 7:00 <i>Blithe Spirit</i> \$ Around Town Performance 7:30 Cleveland Institute of Music. <i>Pieter Wispelwey</i> \$	12 Highlights Tour 1:30	13 Exhibition Tour 1:30 <i>Friedlander</i> Cafe Bellas Artes 6:30 at CSU Mather Mansion Film 7:00 <i>Elegy of Life: Rostropovich, Vishnevskaya</i> \$	14 Conference 10:00–5:00 <i>Learning and Teaching from Objects</i> R\$ Spring Museum Art Classes Begin 10:00 or 1:00 R\$ Gallery Talk 1:30 <i>Art and Power</i> Highlights Tour 2:30
15 Exhibition Tour 1:30 <i>Friedlander</i> Film 1:30 <i>Elegy of Life: Rostropovich, Vishnevskaya</i> \$ Highlights Tours 2:30	16 Museum Closed	17 Highlights Tour 1:30	18 Lecture 10:30–12:00 <i>The Rise of British Landscape Painting</i> \$ Art in Focus Tour 1:30 <i>Herter Bros. Furniture</i> Film 7:00 <i>Hobson's Choice</i> \$	19 Highlights Tour 1:30	20 Exhibition Tour 1:30 <i>Friedlander</i> Corporate Festive Friday 6:00–9:00 R NIA Coffee House 7:00 <i>Black Poetic performance poetry</i>	21 Exhibition Tour 1:30 <i>Friedlander</i> Gallery Talk 2:30 <i>Friedlander</i> , Tom Hinson Highlights Tour 2:30 Around Town Performance 7:30 Cleveland Museum of Natural History. <i>Alarm Will Sound</i> \$
22 Exhibition Tour 1:30 <i>Art and Power</i>	23 Museum Closed	24 Adult Studio Begins 10:00 <i>Introduction to Drawing</i> R\$ Highlights Tour 1:30	25 Adult Studios Begin 10:00 and 6:00 <i>Drawing in the Galleries</i> R\$ Lecture 10:30–12:00 <i>British Landscape Painting</i> \$ Art in Focus Tour 1:30 <i>Art and Power</i> Adult Studio Begins 6:00 <i>Printmaking</i> R\$ Library Program 7:00–8:30 <i>Research Roadshow</i> RT	26 Highlights Tour 1:30	27 Adult Studio Begins 10:00 and 6:00 <i>Composition in Oil</i> R\$ Exhibition Tour 1:30 <i>Friedlander</i>	28 Exhibition Tour 1:30 <i>Art and Power</i> Lecture 2:30 <i>The Curious Life and Death of Power Objects</i> , Zoë S. Strother Highlights Tours 2:30
29 Exhibition Tour 1:30 <i>Friedlander</i> Around Town Performance 7:30 Cleveland Museum of Natural History. <i>Lo Còr de la Plana</i> \$	30 Museum Closed	31 South Doors Open Highlights Tour 1:30				



THE CLEVELAND MUSEUM OF ART

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1150 East Boulevard
Cleveland, Ohio 44106-1797

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Do Not Delay**

Exhibitions at the Museum

Art and Power in the Central African Savanna

March 1–May 31

See 59 Central African sculptures whose original purpose was to mediate between the human and spirit worlds. Free.

This exhibition is organized by the Cleveland Museum of Art. Support for education and public programs has been provided in part by members of the Friends of African and African-American Art and the African-American Advisory Committee.

Friedlander

March 1–May 31

The iconic and witty American photographer Lee Friedlander is celebrated in this expansive retrospective of some 360 images. Free.

This exhibition is organized by the Museum of Modern Art, New York. Made possible by Fred and Laura Ruth Bidwell, Agnes Gund, Toby Devan Lewis, and Mark Schwartz and Bettina Katz. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Touring Exhibitions

Fabergé, Tiffany, Lalique

Through May 31, Fine Arts
Museums of San Francisco, Legion
of Honor

Medieval Treasures from the Cleveland Museum of Art

Through June 7, Frist Center for
the Visual Arts, Nashville

COVER: Lee Friedlander, (American, b. 1934). From left: *Lake Louise, Canada*, 2000. Gelatin silver print. Museum of Modern Art, Gift of the photographer, 368.2005. *New York City*, 1966. Gelatin silver print. Museum of Modern Art, Carl Jacobs Fund, 669.2000. *Las Vegas, Nevada*, 2002. Gelatin silver print. Museum of Modern Art, Gift of the photographer, 328.2005.

Collection Loans

See works from the Cleveland collection in exhibitions worldwide

National

Paul Outerbridge: Command Performance, J. Paul Getty Museum of Art, Los Angeles, March 31–August 9.

The CMA has wonderful holdings of modern photographs and is a significant lender to this show.

Grand Scale: Oversize and Composite Prints from the Age of Titian and Dürer, Philadelphia Museum of Art, through April 26. Cleveland contributes several magnificent prints.

Asian Journeys: Collecting Art in Post-war America, Asia Society Museum, New York, through August 9. The CMA was an early leader among American museums collecting Asian art, as seen in this show.

Titian, Tintoretto, Veronese: Rivals in Renaissance Venice, Museum of Fine Arts, Boston, March 15–August 16 and Musée du Louvre, Paris, September 14, 2009–January 4, 2010. Major Italian masters standing toe-to-toe thanks to international lenders including the CMA.

Kimono as Art: The 20th Century Masterworks of Itchiku Kubota, Canton Museum of Art, through April 26. These loans support a beautiful textile exhibition.

A Voluptuous Taste: French Painting in the Age of Madame de Pompadour, through May 17, Portland Art Museum, Oregon. Part of a French-American FRAME collaboration.

International

Byzantium, 330–1453, through March 22, Royal Academy of Arts, London. Cleveland's Jonah marbles are stars of the show.

Exposition Akhénaton, through June 14, Palazzo Bricherasio, Turin. An exhibition on the Pharaoh Akhenaten without loans from Cleveland would be incomplete.



Visitors enjoy using the Art to Find publication in the 1916 building galleries.